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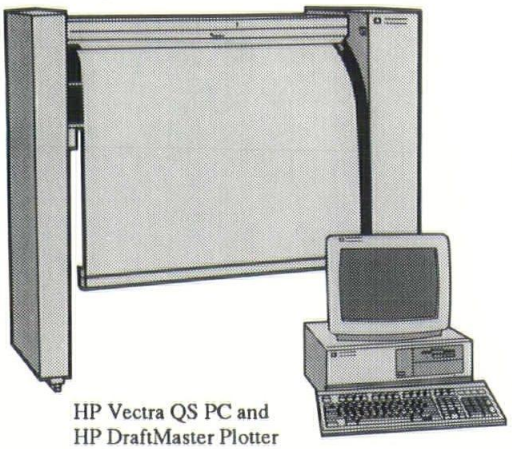

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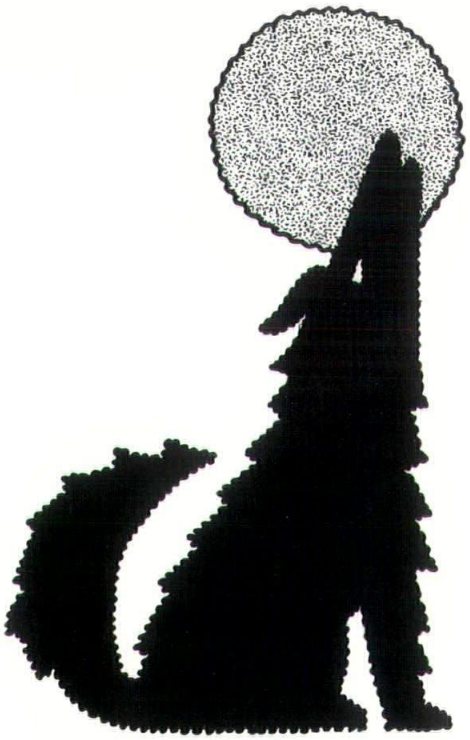

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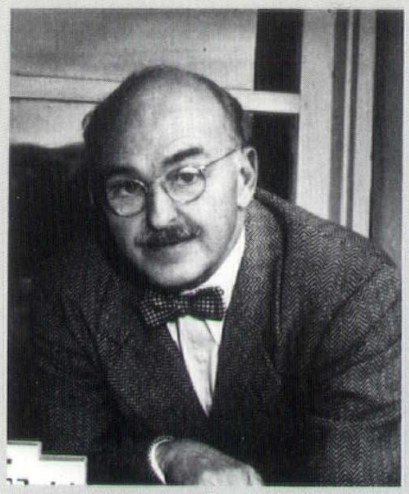


JOHN GAW MEEM

nma

• *vol. 30 no. 6* • *nov.-dec. 1989* • *new mexico architecture*

Beginning on page 8 historian Boyd C. Pratt gives us a history of the practice of architecture in New Mexico. Two prominent architects mentioned in the article are pictured in this column. John Gaw Meem, FAIA, heads this column, while Willard C. Kruger, AIA, is pictured below. The article is a valuable contribution to history of architecture in New Mexico.

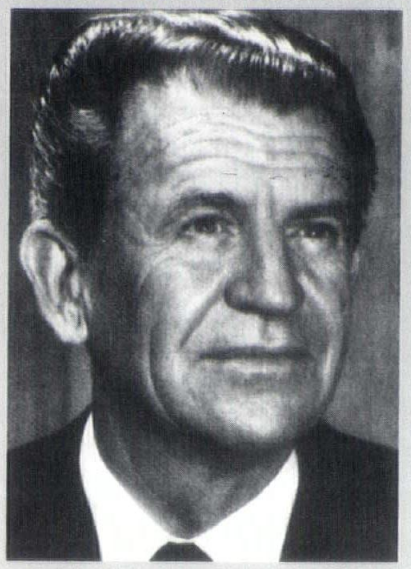
□ □ □ □

As this issue goes to press - not, I apologize, in 1989, but in January of 1990 - I reflect on the excitement of the last months of 1989.

President Bush throws our muscle at Noriega in Panama, while almost unbelievably, Gorbachev allows eastern Europe to throw off its communist shackles. Why did Gorbachev hand the keys to the handcuffs to the prisoners? I don't know, but I am excited and pleased that he did. From within the Soviet Union itself, the news comes to us that the rust of suppressed unrest is eating into the iron chains that encircle and define the Union of Soviet Socialist

continued on page 7 ☞

WILLARD C. KRUGER



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(Cover—Architectural collage, © Robert Reck, Photographer—Artifacts from the John Gaw Meem Archive of Southwestern Architecture, Zimmerman Library, University of New Mexico, Albuquerque. See page 18 for artifact identification.)

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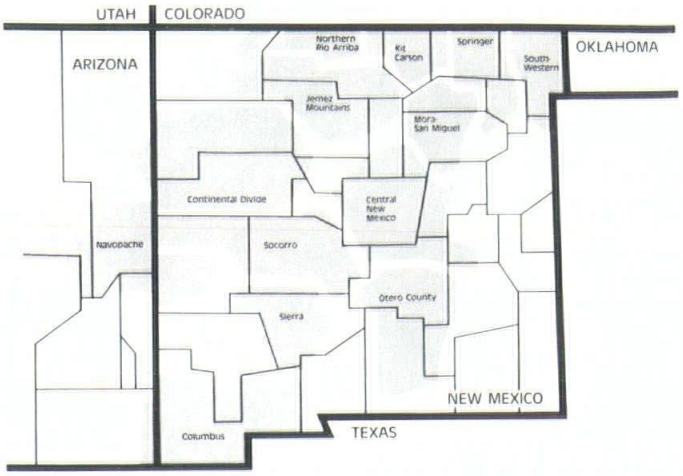

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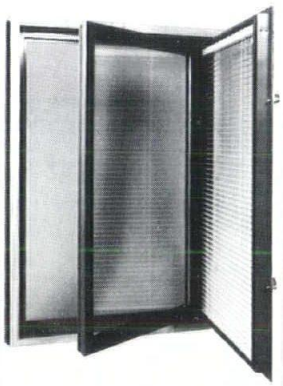

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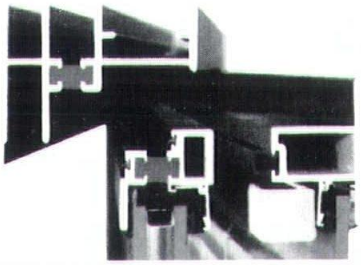

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A Letter to the Editors:

Dear Mr. Conron and Ms. Lazzell:

We would like to extend our thanks to you for publishing Steve Zimmer's article on the Villa Philmonte in the September/October issue of **New Mexico Architecture**. It is beautifully produced, and we are especially pleased with Bob Brazell's stunning photographs. They are by far the finest we've ever seen.

Also, your generosity in sending us the 300 copies of the issue is much appreciated. We have sent copies to the members of the Philmont Ranch committee and several of the National BSA staff, and their response has been extremely complementary. We likely will sell the remaining issues at the cover price to interested visitors.

Again, please accept our congratulations for a job well done and our appreciation for your support of Philmont.

Sincerely,
D.M. Buenger
Director & General Manager
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Now under construction at the University of New Mexico Hospital is the new Ambulatory Care Center designed by Dean/Krueger & Associates, Inc. (DKA).

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DKA also provided all interior design services, in conjunction with Barbara Belanger.

Continued from page 3 editors column.

Republics. (To be sure, no "Republic" exists within that immense geographic mass.) Swallowed by the armies of Stalin in the early months of World War II, Lithuania, Latvia and Estonia are boldly, brazenly setting the groundwork for secession. Even Josef Stalin's own "Republic" of Georgia is tremoring with secessionist ideas. Is the Soviet Union about to be desolved? Will that vast Red Army, with its strutting marshals allow this to happen? Is the historic nation of Russia about to re-emerge? Watch your television sets, 1990 presages to be a fascinating and historic last year of this decade.

Yes 1990 is the last year of the decade, not the first year of the new decade unless your mathematics begins with 0. 1991 is year one of the last decade of the 20th Century. 1990 is year 10 of the decade which began with year 1, i.e. 1981. *JPC*

While I have not quite reached the seventh decade, but hope to complete it and more, I do find myself in some sympathetic relationship with the "wee verse" that follows. (Forbes Magazine August 1989). *JPC*

As someone who's finished seven decades and in happy health relishes entering his eighth, I must confess that instant recall is now a sometime thing. Every once in a while I dial, and by the time the phone is answered I forget who I am calling and when that gets cleared up, I can't remember why I'm calling.

Mrs. Drew Pearson—who just celebrated her 80th birthday with us—came up with this wee verse. Too much of it is right on.

A Little Mixed Up

"Just a line to say I'm living, that I'm not among the dead.
Though I'm getting more forgetful, and I'm mixed up in my head.
Is it my turn to write you? Or did I write before?
I think I owe the letter, I'd hate to be a bore.
I'm used to my bifocals, my new plates fit me fine.
My hearing-aid is perfect, but Lord, I miss my mind.
I stand before the fridge at times, my poor head filled with doubt.
Have I come to put some food away, or come to take some out?
There are times when it is dark out, and with my nightcap on my head
I ask, am I retiring or just getting out of bed?
Sometimes I can't remember, at the bottom of the stairs,
Must I go up for something, or did I just come down from there?
I do know that I miss you, sometimes I almost cry.
And now it's almost mail time, so I must say good-by.
I'm standing by the mailbox with a face so very red.
I didn't mail your letter, I opened it instead."

A BRIEF HISTORY OF THE PRACTICE

—by Boyd C. Pratt

Spanish Colonial and Mexican Periods: 1540-1821

Since the profession of architecture is a fairly recent phenomenon, and one that is generally associated with Eurocentric cultures, it will do us little good to try to determine the existence of "architects" in New Mexico prior to the arrival of Spanish explorers and colonists. Even after the Spanish Conquest, the term "architect" can only rarely be applied to the designers and builders of structures in New Mexico, for these people were not primarily concerned with the practice of architectural design.

In his book **The Religious Architecture of New Mexico**, Kubler states: "During the first decades of Spanish colonization in Mexico and South America, professional architects and engineers brought building knowledge to the new provinces. Such was not the case in seventeenth century New Mexico. No secular building experts, no engineers entered New Mexico among the early colonists."[1] Reflecting on this lack of professional expertise, he speculates as to the unique status of the Franciscan friars who did design and build some of the most imposing structures left standing in New Mexico.

> If their status as men of education be admitted, it must follow that they were capable of acquiring the principles of construction. ...the friars were self-trained architects... working out their solutions in direct practice. But they occasionally had the benefit of Spanish workmen, quarry workers and stonemasons, to instruct the Indians in special techniques. Even then, design and the theory of construction were independently acquired. ...Certain architectural elements based partly upon native practice, and partly upon formal conventions inherited from Europe, were organized by nonprofessional designers into a coherent, practical system. The solution could have been worked out only during construction itself, by men of exceptional training and creative ability.[2]

What was true for the mission churches is equally valid for the secular architecture of the period, which generally arose from vernacular building traditions that were practiced by the ordinary "folk" who settled New Mexico. To a visiting prelate familiar with the architecture of Mexico City such as Fray Francisco Atanasio Dominguez, who visited New Mexico in 1776. "...[Santa Fe's] appearance is mournful because not only are the houses of earth, but they are not adorned by any artifice of brush or construction."[3] Indeed, there is only one known example from the Spanish Colonial period of the use of stone as a decorative material to suggest a "high style" building: the Chapel of Our Lady of Light (La Castrense) in Santa Fe.[4] The *reredos* (screen or wall facing behind the altar) of La Castrense, which now serves as the prominent altar piece of Cristo Rey Church in Santa Fe, were constructed of soft white stone. According to Bishop Tamaron, who visited Santa Fe while La Castrense was being built, masons were imported from Mexico by Governor Francisco Antonio Marin del Valle to do the work.

Nor do there seem to be any records of buildings actually designed in New Mexico by architects and engineers during this period, although there is an intriguing reference to a book entitled "Regla de las zinco ordenes de arquitectura," possibly by Vignola, in the library of Don Diego de Vargas.[5] The closest one can come to this sort of thing is the rebuilding of the Presidio de Santa Fe in 1791, which was loosely based on a standard plan (subsequently lost) and instructions written by the military engineer at Arizpe. Curiously enough, after the completion of the project, an idealized plan of the Presidio was drawn in 1791, but this was done by the military engineer in Chihuahua, who drew it "in accordance with information which could be acquired from its inhabitants," and likely never visited Santa Fe.[6]

A description of the rebuilding of San Miguel at Santa Fe in 1710 offers some insight into the building trades of the period and their relation to design. The closest one can come to describing an "architect" for the project was the *maestro de la obra*, Andres Gonzales, a "master-mason." Gonzalez was in charge of the overall design and execution of the project as well as supervising the work crew.[7]

Finally, the case of Diego de Velasco, who also worked on the San Miguel reconstruction, sheds some light on the relative paucity of skilled professionals in the building trades — let alone the design profession — in New Mexico at the time. Two years after his work on San Miguel, Velasco was charged with the murder of a sergeant of Santa Fe's presidial company. After being found guilty, he was given by Governor Flores Mogollon the punishment of constructing a millstone, building a *canoa* for the crossing of the Rio Grande at San Felipe, and working on the Santa Fe parish church. The reason the Governor gave this sentence (considered lenient in light of the death penalty that was standard at the time) was that Diego de Velasco, a *maestro carpintero*, was the only carpenter in the province and also understood stonemasonry, so that his services were indispensable.[8]

Early Territorial Period: 1846-1881

Professional designers or architects did not arrive in New Mexico until the coming of the Army of the West in 1846. Most of the forts and camps were designed by members of the Bureau of Topographical Engineers, who accompanied troop movements. The Bureau, which was established in 1813 and abolished amid the turmoil of the Civil War in 1863, was headed by Colonel John J. Abert during most of that period. In particular, we know that Bureau of Topographical Engineers First Lieutenants John F. Gilmer and William H. Emory designed Fort Marcy in Santa Fe.

Later, several of the forts were rebuilt according to standard plans developed by the Office of the Chief Quartermaster, District of New Mexico, in Santa Fe. For instance, "Standard Plan C" for Officers' Quarters was used at both Forts Union (1863) and Marcy (1870). These structures, which used simple Greek Revival details, helped establish the popularity of the "Territorial" Style of architecture.[9]

Professional architects in private practice did not arrive until after the Civil War. Their presence in New Mexico coincided with the national building boom and rise in professional architects in the post-War years. Most were in fact either masons or carpenters who also advertised their services as designers. Two of the earliest known are "John & M. McGee, Architecs [sic] & Builders," who advertised in the October 5th, 1867 Santa Fe **New Mexican** "Plans and specifications furnished for all kinks [sic] of public and private buildings." That these "architects" combined a number of skills is illustrated by both the McGee's advertisement, which offered a wide variety of masonry work, and a

newspaper acount of the remodelling of the Speigelberg's Santa Fe Plaza store in 1869, which states that "Dofflemeyer and Grace are the architects, and have made a contract to do the work in their best style," implying that they were essentially the contractors for the job.[10]

This trend was continued and abetted by the newly-arrived Church hierarchy, in particular Bishop, later Archbishop, Jean Baptiste Lamy. Lamy came from the Clermont-Ferrand region of France, where he recruited stonemasons to design and build the Saint Francis Cathedral (1869-1885) in Santa Fe. Prominent among these were architects and master stonemasons Antoine and Projectus Mouly, the latter of whom also designed Loretto Chapel (1873-1878). A later French architect who worked on the Cathedral was Francois Mallet. Other French and Italian stonemasons who Lamy brought to work on the Cathedral later became independent builders in New Mexico and designed prominent buildings. They were responsible for the detailed stone workmanship on many of the prominent civic, educational and religious buildings of the day.[11]

Late Territorial Period: 1879-1912

In 1879, the Atchison, Topeka and Santa Fe Railway reached Las Vegas, New Mexico. In addition to the introduction of specialized building types and manufactured building materials, the railroad also ushered in a relatively new phenomenon in New Mexico: the professional architect. Whereas buildings had previously been either simple enough structurally or stylistically as not to warrant the services of a professionally trained specialist, the styles and complexities of post-railroad buildings soon began to demand them. Before the railroad, those who designed buildings in New Mexico fit Benjamin Henry Latrobe's description of the typical architect upon his arrival in America in 1796:

> The Profession of Architecture has been hitherto in the hands of two sets of Men. The first of those, who from travelling or from books have acquired some knowledge of the theory of the art, but know nothing of its practice, the second of those who know nothing but the practice, and whose early life being spent in labor, and in the habits of a laborious life, have had no opportunity of acquiring the theory.[12]

With the coming of the railroad, a new class of professional architect, who combined these two skills — theory and practice — began to emerge.

The spirit of commercialism ushered in by the railroad introduced the practice of publishing business directories for the Territory and various cities, and from these we can gather some idea of the rise of architecture as a profession. In the 1882 New Mexico business directory, there are only five architects in the Territory: two in Albuquerque; and one each in Las Vegas, Santa Fe and Socorro. The 1892 Directory only lists four in the Territory, all located in Albuquerque. By 1904, however, 16 were listed in such towns as Alamogordo, Albuquerque, Algodones, Carlsbad, Colonias, Las Vegas, Roswell and Villanueva; and 6 were even listed for El Paso, a city that was close enough to consider New Mexico part of its professional territory. Until the end of World War II, this number fluctuated a little, but basically remained in the range of 20 to 25 listings.

The growth of the architectural profession in New Mexico reflected that of the nation as a whole, for the profession *per se* was a relatively new one. The American Institute of Architects (AIA) was not founded until 1857, for instance, and the first successful architectural periodical — **American Architect and Building News** — began publication in 1876.[13] The Western Architectural Association (WAA) was founded at Chicago in 1884 by Dankmar Adler and Daniel Burham, among others, as an organization whose purpose was to further the professional interests of architects through local registration, competitions and federal commissions. The WAA was featured prominently in the Chicago-based magazine **The Inland Architect and Builder**, which was founded in 1883. Only one architect from New Mexico is known to have been a member — J.B. Randell of Albuquerque, who attended the St. Louis Convention of the WAA in 1885. In 1889, the WAA was absorbed into the AIA.[14]

Before the Civil War, formal training in architecture was only to be found in the *ateliers* (studios) of Europe and American cities of the eastern seaboard. In 1867, the first American school of architecture was formed at the Massachusetts Institute of Technology, and during the next few decades others followed. In New Mexico, E.B. Cristy first taught classes in "Drawing and Higher Mathematics" at the University of New Mexico during the 1897-1898 academic year.[15]

However, most architects either were trained in the building profession and made use of pattern books that were prevalent at the time or had studied architecture before coming to New Mexico. For instance, Louise Ivers has conjectured that Charles W. Wheelock used pattern books such as **House-Plans for Everybody** (S.B. Reed 1878) for his design of several residences in Las Vegas, while Jesse Wheelock, his son, may have gotten some of his architectural training during 1872-1873 at Kansas State Normal College. Agnesa Lufkin Reeve has also conjectured that pattern books were used in the design of several structures in New Mexico. These suppositions are supported by the fact that the **Las Vegas Morning Gazette** of February 17, 1881, noted three local subscriptions each to **American Architect and Building News, Carpentry and Building,** and **Manufacturer and Builder.**[16]

The education of only one of the prominent architects of the period is known: Edward B. Cristy, who received his B.A. in 1891 from the Columbia School of Architecture. However, correspondence courses of architectural design and construction were also available to aspiring architects in New Mexico. For instance, the Third Edition of the **Register of International Correspondence Schools** (1908) lists as many as 14 New Mexican alumni of their architecture design course, although only one of them — again, E.B. Cristy — shows up in the New Mexico business directories.[17]

Innovations in building technology and materials introduced after the Civil War, coupled with the astronomic rise in the number of individuals calling themselves "architects" led to efforts at the definition of the profession of architecture by its practitioners. In keeping with the general nineteenth century trend towards professionalism (most notably among physicians and attorneys), this involved a conscious process of convincing society that there existed an indispensable professional — distinct from the engineer, who could make complex buildings stand up, and the building contractor, who actually built them — who possessed the skill to design buildings as objects of utilitarian convenience and visual pleasure. In other words,

the architect as a professional offered taste and refinement through style and design. This issue of professionalism, in turn, led to a self-conscious concern among architects to delimit themselves through the recognition of standard qualifications, legislated through registration at the state level.[18]

Spurred on by the efforts of Dankmar Adler of the Western Association of Architects, a model ordinance for registration of architects was drafted and endorsed by the Western Association of Architects in 1885. Although the first state (Illinois) did not pass an architectural ordinance until 12 years later, the movement had begun.[19] In 1929, Roswell architect C.R. Carr, writing to John Gaw Meem, reminisced:

> In 1898 I redrafted the 1897 Illinois Registration Law, and Mr. J.F. Hinkle, then a member of the Territorial Senate and now Ex-Governor of New Mexico tried to pass it, but lost out without even getting a hearing before the Committee, however, I have been trying ever since that time, but so far as I know, my bills never reached the Committee, which was mostly due to the other Architects in the State not taking any interest in the Registration Law.

Although this early attempt at architectural registration in New Mexico did not succeed, it set a precedent for later registration efforts as well as the definition of the profession of architecture in the Territory. In particular, it defined the architect as one who "shall be engaged in the planning or supervision of the erection, enlargement or alteration of buildings **for others,** and to be constructed **for other persons than himself** [emphasis added]," that is, as a professional who sold his services to others. (The act goes on to say that "nothing contained in this act shall be construed to prevent any person, mechanic or builder from making plans and specifications for, or supervising the erection,

text continues on page 12 ☞

The birth and death dates of the principal architects mentioned in this article.

Black (1840-1910)
Carr (1886-1940)
Kruger (1910-1984)
Meem (1894-1983)
I.H. Rapp (18??-1920)
W.M. Rapp (1854-1933)
Salazar (1868-1941)
Standhardt (1913-1978)
J.M. Wheelock (1859-19??)

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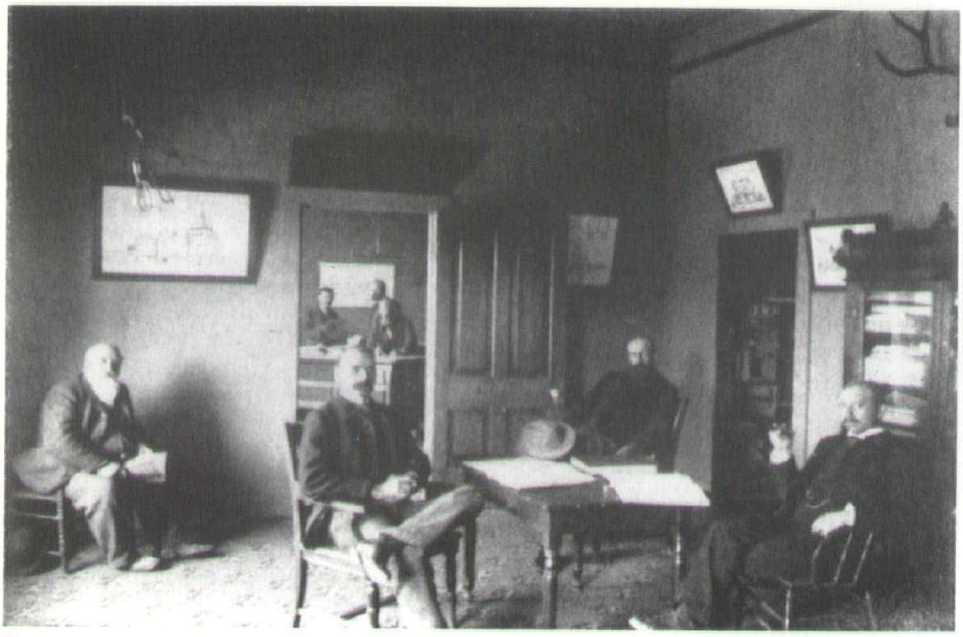

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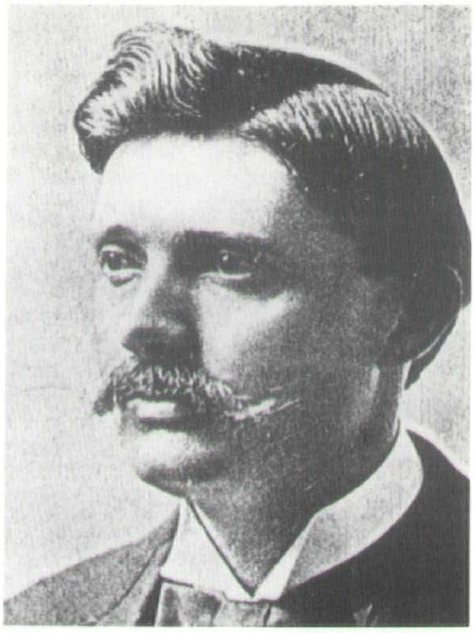

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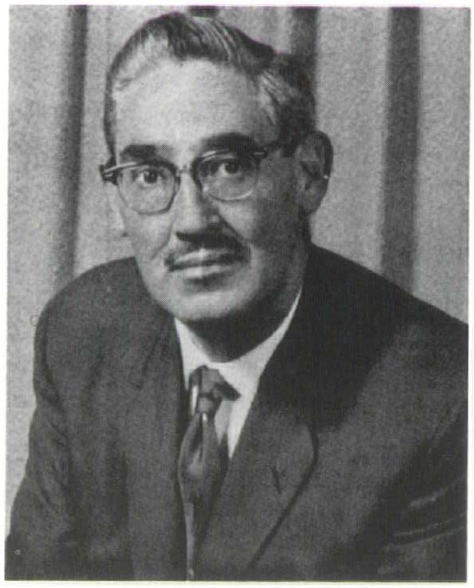

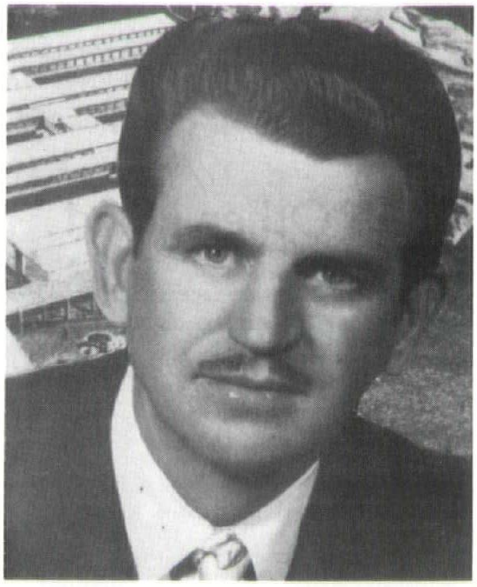

1. *I.H. Rapp on the left and W.M. Rapp on the right, architects for the Museum of Fine Arts and the original portions of the La Fonda both in Santa Fe.*
2. *Robert Black of Silver City, New Mexico.*
3. *"Work rooms of J.M. Wheelock, architect, in the Cromwell Block at the corner of Gold Avenue and Second Street (Albuquerque) about 1892. Wheelock arrived in Albuquerque in 1882 and entered the real estate and architectural business. He left by 1896, but not before designing many of the most important buildings including the N.T. Armijo Building, Cromwell Block, Commercial Club, University of New Mexico Hodgin Hall, Third Ward School, Grant Building, San Felipe Hotel, Whiting Block and the Bernalillo County Jail in Old Town." (Caption for the Jesse M. Wheelock office which was in* ***Early Albuquerque*** *by Byron Johnson & Bob Dauner, page 124).*
4. *Columbus R. Carr who was granted architectural registration Number 1.*
5. *Abenicio Salazar of Bernalillo, New Mexico.*
6. *Frank M. Standhardt, AIA, of Roswell, New Mexico.*
7. *The younger Willard C. Kruger, AIA, of Santa Fe.*

Photograph Credits:

W.C. Kruger, two photographs, (Courtsey John Gaw Meem Archive, University of New Mexico).

Frank M. Standhardt, (Courtesy John Gaw Meem Archive, University of New Mexico).

*Columbus R. Carr, (**Leading Facts of New Mexico History**, Twitchell, Vol. 3, page 136).*

Robert Black, Silver City, 1882 (Courtesy Museum of New Mexico, Neg. No. 8793).

John Gaw Meem, Santa Fe, May 1964 (Photo by Tyler Dingee, Courtesy Museum of New Mexico, Neg. No. 19646).

I.H. Rapp (left) & W.M. Rapp (right), Las Vegas, ca. 1903 (Courtesy Museum of New Mexico, Neg. No. 122883).

Abenicio Salazar, Bernalillo (Courtesy Terry Lamm).

Jesse Wheelock's Office (Courtesy The Albuquerque Museum Photoarchives, Neg. No. 76. 161/31).

enlargement or alteration of any building that is to be constructed by himself or employees, for himself...") Furthermore, the act differentiated between the **architect** and the **engineer**, who would not be considered as an architect "unless he plans, designs or supervises the erection of buildings." The self definition of the professional architect had only just begun.

Statehood Period, 1912-World War II

The turn of the century saw a centralizing tendency in the national economy that in turn favored the growth of architectural firms that specialized in serving a region of several states, often by concentrating on a single building type, such as educational or medical structures. Architects also began to design buildings because of their association with an institution: E.H. Blumenthal became the architect for the City of Albuquerque, Louis Hesselden for the Albuquerque Public Schools, John Gaw Meem the University of New Mexico, W. C. Kruger the State of New Mexico, and various architects (such as Louis Simon) worked out of Washington, DC, on the design of federal buildings. This appointment of institutional architects is largely due to the increased influence of the federal government on public works projects during the Depression.

Federal spending through the New Deal building programs and military spending associated with World War II also encouraged the growth of larger architectural firms in the region. Franklin D. Roosevelt's New Deal funnelled money into New Mexico through the Public Works Administration (PWA, 1935-1939) and the Works Progress Administration (WPA, 1935-1942), as well as providing jobs for unemployed architects through the Historic American Buildings Survey (HABS, est. 1933). The PWA and WPA funded the construction of a number of institutional structures, such as buildings for the University of New Mexico in Albuquerque, the City of Albuquerque, the Albuquerque Public Schools, and others, such as the School for the Deaf in Santa Fe (Gordon F. Street) and the School of Mines in Socorro (Miles Brittelle and J.J. Ginner). Willard C. Kruger, who began his career in Santa Fe working on PWA and WPA projects with Kenneth S. Clark (first for the State of New Mexico and later with the firm of Kruger and Clark), later designed major projects for military technical installations at Los Alamos and Albuquerque. Because his office became known for its ability to design and supervise the construction of large, complex structures in a short time, it later became a major firm designing governmental and other buildings. This trend towards building design specialization continued after the War with firms such as Ferguson, Stevens, Mallory, Pearl and Campbell; William E. Burk, Jr.; W.C. Kruger and Associates; and Max Flatow, Jason Moore and Garlan Bryan. (For more information see "Traditions to Build Upon: The Work of Stevens, Mallory, Pearl & Campbell," **NMA**, January/February 1986; "William Emmett Burk, Jr., 1909-1988," **NMA**, January/February 1988 and "Flatow, Moore, Bryan, Shaffer, McCabe, Inc.: Architects Looking Toward the Future," **NMA**, May/June 1988).

The control of New Deal public works funds by New Mexico officials contributed to the rise of many New Mexico architectural firms. Out-of-state architects had long dominated public commissions, especially in the eastern and southern parts of the state. But New Deal officials based in Santa Fe favored New Mexico firms with the result that Kruger and Clark of Santa Fe received most of the projects in southern New Mexico where Trost and Trost, and later Guy L. Frazer and Percy McGhee, had once dominated; and Merrell and Schaefer of Clovis, Vorhees and Standhardt of Roswell, and W. L. McAtee of Carlsbad received commissions over Emmett C. Rittenberry and Townes and Funk of Amarillo and Orville Walker of Lubbock. Those battling for architectural hegemony sought and found another weapon: architectural registration.

After the first legislation was proposed in 1901, C.R. Carr and others attempted through the years to get an architectural registration bill passed. It was only with loss of work because of the Depression and increasing competition from out-of-state architects that enough interest was generated among New Mexico architects to garner support for registration. Carr wrote John Gaw Meem in January of 1929, requesting help to effect the passage of a bill. Meem expressed hesitation in getting the bill passed that year, and, indeed, despite some lobbying efforts, it passed the House but was dropped in committee in the Senate.[20]

In 1931, Carr once again pressed for passage, writing Meem that he [Carr] was "only taking a minor part." Meem responded by writing a letter on January 8th to all known architectural firms in the state, requesting their opinions on the bill. Of the seven responses, all but Gaastra and Gladding were supportive; the latter were non-committal because: "The fact that most of our State work has been done by outside architects can be laid to the members of the different Boards of Regents. This act would do nothing to prevent this." However, most architects — notably Meem, W. Miles Brittelle, and George M. Williamson — did lobby for the bill, calling upon their legislators to support it, while Meem later wrote and met personally with Governor Arthur Seligman to convince him to sign the bill.[21]

In 1931, an Act providing for registration of architects was passed by the State Legislature, and signed by the Governor.[22] The content of this Act differed very little from the 1901 bill. It provided for a five-member board, appointed by the Governor, which would examine applicants for registration as architects in the state. Applicants had to have had at least four years of training or schooling; however, those who had practiced in the state for at least a year could be "grandfathered in." On July 21, 1931, Governor Seligman appointed the five members of the Board: Meem received a term of one year; McAtee and Brittelle each got a two-year term; and Carr and A.W. Boehning got three-year terms. Brittelle was elected Chairman; Meem, Vice Chairman; and Boehning, Secretary. In 1931, the Board registered 29 architects in the State of New Mexico. Carr received number 1 in recognition of his thirty-year campaign for registration and the others successive numbers in order of their positions on the Board.

The 1931 law was subsequently amended in 1939. The amendments basically strengthened the professional qualifications of the examining board, required a written or oral examination, and specified that the applicant have at least eight years of training or schooling in architecture.[23] In addition to tightening qualifications, significant changes in the enforcement of the Act were introduced, such as provisions against architects stamping others' work, and the responsibility of "all constituted officers of the law of this State, or any political subdivision thereof" to enforce the Act. Together, these laws achieved the goals set by earlier attempts at registration: the legal definition of who was qualified to practice architecture in New Mexico.[24] And they enforced this new definition through provisions for prosecution and the imposition of fines, thus legally establishing the economic hegemony of the profession. All that remained was to solidify these gains by means of professional organizations.

The passage of registration legislation stimulated efforts to form a statewide organization of architects which would ultimately lead to the formation of a local AIA chapter. Prior to that time, members of the AIA who practiced in New Mexico were members of the Denver chapter — such as Meem, Williamson, and Leicester Hyde — or the El Paso Chapter — consisting of Gustavus Adolphus and Henry C. Trost. In 1934, following the successful passage of the architectural registration law, efforts were made to form a New

Mexico Society of Architects. Apparently, the organization did not last long, for no further mention is made of it.[25] Later in the 1930s, the Albuquerque Architects Association was formed: "to organize and unite in fellowship a group of Registered Architects residing in the City of Albuquerque, New Mexico, and immediate vicinity, and to combine their efforts for the promotion of greater cooperation between these Architects and to promote the general well being of the profession to uphold more perfectly the ethics of the profession..."[26]

On March 5th, 1938, representatives of the Albuquerque Architects Association met with a group of Santa Fe architects at the La Fonda Hotel in Santa Fe. The purpose of this meeting was "to bring together all the Registered Architects of the State of New Mexico, in order to have a better understanding with each other and for the general good of the Profession."[27] With Gordon Ferguson as temporary chairman, the group resolved to form the New Mexico Architects Association; John Gaw Meem was elected President, T. Charles Gaastra Vice-President, and A. Leicester Hyde Secretary-Treasurer.[28] The Association seems to have been instrumental in promoting the amendments made to the 1931 Architectural Registration Act in 1939; it is not clear how much they were involved after that point.

Despite these early efforts, it was not until the end of World War II that a successful statewide architectural organization was achieved. Apparently, the move to form a state chapter of the AIA was originally proposed in 1941, to vigorous protest from Colorado, which had jurisdiction over New Mexico and Wyoming. In 1943, W.C. Kruger began seriously petitioning the national offices of the AIA. John Gaw Meem, alarmed by the prospect of Kruger controlling a local chapter of an organization with which Meem had been involved since 1927, enlisted Roy Vorhees to help him in a campaign to sign up new AIA members in New Mexico: 4 were signed up in 1945, 11 in 1946, and 3 in 1947. In 1947, the New Mexico Chapter of the AIA was established, and by the time the 1947-1948 **Membership Directory** was issued, there were 22 members of the State Chapter: 5 in Albuquerque; 11 in Santa Fe (most of whom at one time had worked for John Gaw Meem); two in Roswell; and one each in Carlsbad, Clovis and inexplicably, Oklahoma City.[29]

While most professional architects in New Mexico were white males, there were others who were not members of large firms, nor registered, nor belonged to a professional organization. During the Statehood Period, several women were designers: Kate Nichols Chavez, daughter of a leading builder, in Albuquerque; Lillie B. Lamar in Santa Rosa; and Katherine Stinson Otero in Santa Fe. In addition, three women assume a prominence that merits further research: Beula Fleming, designer of many residences in Albuquerque; Nettie L. Harrison, who advertised as an architect in Clovis in 1930; and Gertrude Attaway, who advertised in El Paso in mid-1910s. Except for Beula Fleming, little is known of these women.

Despite the rising dominance of the design profession by "Anglos," a vernacular Hispanic building tradition persisted in New Mexico. Often, individuals in certain communities became prominent builder/designers. Although Abenicio Salazar of Bernalillo is the only one who has been well documented, others clearly existed, and indeed, advertised themselves as architects. Unfortunately, due to the nature of history and the architectural profession, little is currently known about these people other than their names; it can only be hoped that future research will cast more light upon them.

Conclusion

By the end of World War II, the structure of the architectural profession had changed. New materials introduced through the war effort led to newer, larger buildings. Economic specialization led to specialized buildings, which in turn led to firms that specialized. Finally, some cities in the region began to grow very fast, leading to the growth in the number and size of architectural firms in New Mexico. The number of architects and architectural firms jumped from 21 listings in 1946 to 36 in 1950

The first woman, Mary Lou Grace (#106), was registered in New Mexico in 1950 and the first local person with a Hispanic surname, Lawrence A. Garcia (#149), was registered in 1954. The architectural registration law has been amended several times since 1939. To date, well over 2,000 architectural licenses have been issued.

Meanwhile, interest in course work in architecture has grown at the University of New Mexico. From a few courses taught in the Engineering School, architectural education expanded to a major department within the college of Fine Arts and finally a separate School of Architecture in 1972. Through 1985, 77 students received a Bachelor of Architectural Engineering from the University, while approximately 112 Bachelor of Architecture and 47 Bachelor of Fine Arts in Architecture from the College of Fine Arts were issued. Since the establishment of the School, around 500 students have graduated with a Bachelor of Architecture and 275 with a Masters.

Self-awareness within the profession of architecture has also grown. The monthly magazine **New Mexico Architect** was founded in March, 1959 as the official publication of the New Mexico Society of Architects. A year later, under the editorship of David Gebhard, it switched to a bimonthly format, and subsequently grew under the co-editorship of Bainbridge Bunting and John P. Conron. In 1968 Bunting stepped down and Conron has been editor since that time. Carleen Lazzell became associate editor in 1986. In January/February 1964, the magazine's name was changed to **New Mexico Architecture**.

At the December, 1964 meeting of the Executive Committee of the Board of Directors of the AIA, a motion was approved to replace the New Mexico Chapter with a state organization — the New Mexico Society of Architects (NMSA) — and three local chapters consisting of Albuquerque, Santa Fe and Southern New Mexico (headquartered in Carlsbad) and more recently (1984), the Farmington Chapter. Two years ago, the New Mexico Architectural Foundation was established in order to promote the practice of architecture in New Mexico.

From the simplicity of advertising oneself as an "architec [sic]," to the complexity of a state professional organization with four chapters and a non-profit support foundation, the architectural profession in New Mexico has evolved in many complex ways. However, much research still needs to be done in order to understand this evolution. —*BCP*

The preceding article by Boyd C. Pratt is a result of research conducted for the **Directory of Historic New Mexico Architects**, which is an effort to collect biographical information on architects who practiced in New Mexico prior to World War II. Pratt is a consulting architectural historian and project manager of the **Directory of Historic New Mexico Architects**. Also serving on the editorial board for this project are Carleen Lazzell and Chris Wilson. If you have information, historical records or photographs which would pertain to this directory please contact: Boyd C. Pratt
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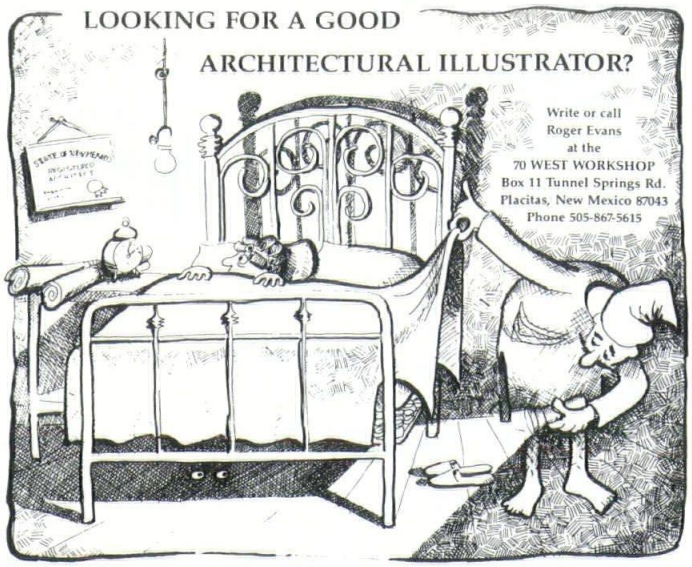

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Notes

[1] George Kubler, **The Religious Architecture of New Mexico in the Colonial Period and Since the American Occupation** (Albuquerque: School of American Research/University of New Mexico Press, 1972), pg. 7.

[2] Kubler 1972:9.

[3] Eleanor B. Adams and Fray Angelico Chavez, **The Missions of New Mexico, 1776. A Description by Fray Atanasio Dominguez** (Albuquerque: University of New Mexico Press, 1975), pg. 40.

[4] Stanley A. Stubbs and Bruce T. Ellis, "Archaeological Investigations at the Chapel of San Miguel and the Site of La Castrense, Santa Fe, New Mexico," (Laboratory of Anthropology, Museum of New Mexico. **Monographs of the School of American Research**, No. 20. Santa Fe: School of American Research, 1955), pg. 13-14.

[5] Eleanor B. Adams, "Two Colonial New Mexico Libraries 1704, 1776," **New Mexico Historical Review** 19 (2) :151 (April 1944).

[6] The engineer was Geronimo de la Rocha y Figueroa; the draftsman was Juan de Pagazaurtundua. Max L. Moorhead, "Rebuilding the Presidio of Santa Fe, 1789-1791," **New Mexico Historical Review 49(2) :132, 134 (April 1974).**

[7] **Gonzales later inspected the condition of the palacio real** with two others (Juan de Medina and Miguel Duran) in 1716. Ralph Emerson Twitchell, **The Spanish Archvies of New Mexico** (The Torch Press, 1925), pg. 59; George Kubler, **The Rebuilding of San Miguel at Santa Fe in 1710** (Contributions of the Taylor Museum. Colorado Springs: Colorado Springs Fine Arts Center, 1939), pg. 11.

[8] Velasco later participated in the resurvey of Santa Fe's streets in 1716 and the construction of the chapel of Nuestra Señora del Carmen in Santa Cruz (1746). New Mexico State Records Center and Archives (NMSRCA), Spanish Archives of New Mexico (SANM) II: 172, 470; Angelico Chavez, **Origins of New Mexico Families in the Spanish Colonial Period** (Santa Fe: Historical Society of New Mexico, 1954), pg. 309-310; Kubler 1939: 27; Elizabeth Howard West, "The Right of Asylum in New Mexico in the Seventeenth and Eighteenth Centuries," **New Mexico Historical Review** 41 (2): 128-129, 149 f.n. 9 (April 1966); Lonn Taylor and Dessa Bokides, **The Origins, Survival, and Revival of Furniture Making in the Hispanic Southwest** (Santa Fe: Museum of New Mexico Press, 1987).

[9] The Third Fort Union, for instance, was designed by Captain John C. McFerran, Chief Quartermaster, and "refined" by Depot Quartermaster Captain Henry J. Farnsworth, as well as Depot Quartermaster Captain H. Inman.

[10] **Daily New Mexican**, April 15, 1869.

[11] These included the Frenchmen Quintus Monier and Francois Guillame Colloudon, as well as Italians such as Gaetano Palladino, Michele Berardinelli, Mike and John Pettine, and Vicente, Gennaro, Carlo, and Michelangelo Digneo. Several of these later formed their own designing and building firms.

[12] Gene Waddell, "Latrobe and the Beginning of Professionalism in American Architecture," **Design Book Review**, Winter 1987:31.

[13] Walter C. Kidney, **The Architecture of Choice: Eclecticism in America 1880-1930** (New York: George Braziller, Inc., 1974), pg.8-9.

[14] Andrew Saint, **The Image of the Architect** (New Haven and London: Yale University Press, 1983), pg. 89-91; American Institute of Architects (AIA) Archives, RG 800, Box 4, Folders 8 and 9.

[15] Kidney 1974: 8-9; Carleen Lazzell, "Academic Architecture and Changing Values in New Mexico: Hodgin Hall 1889-1909," Unpub. M. A. thesis, University of New Mexico, 1984, pg. 121.

[16] Louise Harris Ivers, "The Architecture of Las Vegas, New Mexico," Unpub. PhD dissertation, University of New Mexico, Albuquerque, 1975, pg. 393; Lazzell 1984: 59, 83; Agnesa Lufkin Reeve, **From Hacienda to Bungalow** (Albuquerque: University of New Mexico Press, 1988), pg. 19-21, 82-85, 122-123; see also Dell Upton, "Pattern Books and Professionalism — Aspects of the Transformation of Domestic Architecture in America, 1800-1860," **Winterthur Portfolio** 19(2-3): 107-150 (Summer-Autumn 1984).

[17] **Register of International Correspondence Schools**, Third Edition (Scranton, PA: International Correspondence Schools, 1908). The following individuals from New Mexico are listed: C. Chatterton (1905) in Acme; C. Bostron (1904); F.C. Clark (1901); E.B. Cristy (1898); A. Lawson (1903) in Albuquerque; S.I. Roberts (1899) in Carlsbad; C.J. Stilwell (1906) in Elida; W.B. Milliken (1901) in Hanover; R. Bedford (1901); W.W. Smith (1899); E.E. Wilson (1901) in Las Vegas; H.J. Tinsley (1901) in Raton; O.C. Nelson (1902) in Roswell and A.M. Scheer, Jr. (1905) in Santa Fe.

[18] For more detailed discussions of the rise of professionalism among architects in general, and registration in particular, see: Turpin C. Bannister (ed.), **The Architect at Mid-Century** (New York: Reinhold Publishing Co., 1954) and Saint (1983).

[19] Bannister 1954: 356-357 (Table).

[20] C.R. Carr to Meem & McCormick, 1/14/1929; John Gaw Meem to Carr, 1/18/1929; Carr to Meem & McCormick, 1/19/1929; Meem to Carr, 1/24/1929; Carr to Meem, 1/30/1929; all in New Mexico Board of Examiners for Architects Organization and Data referring to State Law Requirements (hereinafter referred to as "NM BEA Org. & Data"), John Gaw Meem (JGM) Collection, John Gaw Meem (JGM) Archive of Southwestern Architecture, Special Collections, University of New Mexico, Albuquerque.

[21] Carr to Meem, 1/5/1931; Meem to Carr, 1/8/1931; Meem to others (including George M. Williamson, Gaastra and Gladding, Elson H. Norris, Richard Gardner, W.M. McAtee, M.C. Parker, E.K. Ahler, H. R. Vorhees, Thoralf M. Sundt and Charles Barrett), 1/8/1931; Williamson to Meem, 1/10/1931; Barrett to Meem, 1/10/1931; Parker to Meem, 1/12/1931; R.W. Vorhees to Meem, 1/15/1931; Sundt to Meem, 1/16/1931; Gaastra to Meem, 1/17/1931; McAtee to Meem, 1/20/1931; Carr to Meem, 1/26/1931; Carr to Meem, 2/28/1931; Carr to Meem, 3/17/1931; Meem to Seligman, 3/19/1931; Meem to Carr, 3/20/1931; and Seligman to Meem, 3/23/1931; all in NM BEA Org. & Data, JGM Collection, JGM Archives.

[22] The full title is "An Act Providing for a State Board of Examiners for Architects; Rules Governing Such Board; Registration of Architects; Certificates of Registration; Fees for Examination and for Certificates of Registration, Exemptions, Restrictions; and Penalties for the Violation of this Act," **Laws of New Mexico** 1931, Chapter 155.

[23] **Laws** 1939, Chapter 82: 151-158.

[24] Interestingly, Section 1.B of the 1931 Act, which read "That nothing in this act shall be construed as requiring registration for the purpose of practicing architecture by an individual, firm, or corporation, providing he does not use the term "architecture" or any term which is a modification, compounding, or qualification of same, which gives the impression that the person using this term is an Architect," was deleted in the 1939 Act. This in essence changed the definition from one who **called** themselves an architect to one who **practiced** architecture.

[25] Letter from Meem to other registered architects, 3/26/1934; letter from McAtee to Paul Hoover, 7/9/1934; letter from AIA to Paul Hoover, 10/8/1934; New Mexico Society of Architects, Correspondence on Organizational By-Laws, JGM Collection, JGM Archive.

[26] Gordon Ferguson was Chairman, Tom Danahy Secretary, and E.H. Blumenthal, A.W. Boehning, W. Miles Brittelle, J.B. Burwinkle, T. Charles Gaastra, John J. Ginner, Louis G. Hesselden, R.R. Springman, and Arthur S. Wilson were members. The Association had both a Constitution and By-Laws. New Mexico Board of Examiners for Architects, 1936-1938, JGM Collection, JGM Archive.

[27] Letter from Tom Danahy to Meem, 3/1/1938, NM BEA, Org. & Data, JGM Collection, JGM Archive. Members of the Albuquerque Architects Association included A.W. Boehning, E.G. Blumenthal, J.B. Burwinkle, Tom D. Danahy, Gordon Ferguson, T.C. Gaastra, John J. Ginner, L.G. Hesselden and R.R. Springman, while those from Santa Fe included Wm. E. Burk, Jr., K.S. Clark, Wm. P. Henderson, A. Leicester Hyde, Willard C. Kruger, John G. Meem, Gordon F. Street, J.J. Windsor and Hugo Zehner; Robert E. Merrell from Clovis was the only non Albuquerque or Santa Fe architect present.

[28] Minutes, New Mexico Architects Association, 3/5/1938, and letter from A. Leicester Hyde to J.G. Meem, 1/9/1938 [1939?], NM BEA, Org. & Data, JGM Collection, JGM Archive. There is some confusion in regard to terminology: at separate times the positions were referred to as President and Vice President and Chairman and Vice Chairman.

[29] Various letters, Colorado Chapter, AIA, to Meem, 1941; Meem to Vorhees, 1/12/1944; Vorhees to Meem, 1/17/1944; Meem to Vorhees, 5/29/1944; Vorhees to Meem, 6/3/1944, all in AIA 4, JGM Collection; AIA Archives, Washington, DC; New Mexico Chapter 1947, **AIA Membership Directory**, 1947-1948.

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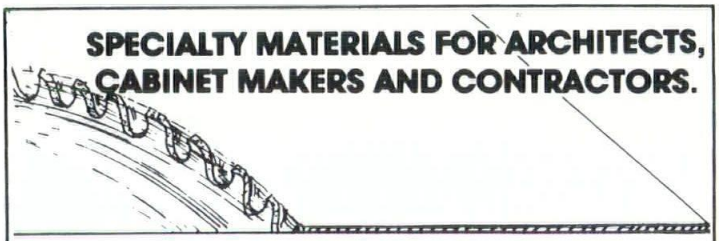

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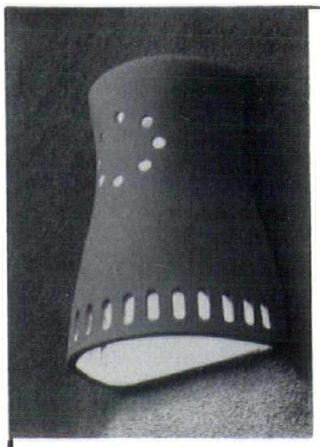

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Cover — Artifact Identification

Clockwise beginning from top:

1. Certificate appointing Frank M. Standhardt as a member of the State Board of Examiners for Architects, June 11, 1953.
2. Metal engraving plate for Willard C. Kruger.
3. Architectural License No. 56 for Frank M. Standhardt, signed by A.W. Boehning and W.C. Kruger, June 3, 1939.
4. Architectural License No. 169 for Frank M. Standhardt issued by the City of Roswell, February 5, 1940.
5. Architectural License No. 669 for R.W. Vorhees issued by the City of Roswell, September 13, 1939.
6. Card No. 14 issued to John Gaw Meem certifying that he is the holder of Registration Certificate No. 3 and is entitled to practice architecture in New Mexico during 1939. Signed by W.C. Kruger, dated 12/15/1938.
7. Receipt No. 84 issued to John Gaw Meem upon payment of $5.00 registration fee to the New Mexico Board of Examiners for Architects. Signed by W.C. Kruger, dated 12/15/1938.
8. Form letter sent to John Gaw Meem acknowledging $5.00 payment of 1939 registration fee to the New Mexico State Board Examiners for Architects. Signed by W.C. Kruger, dated December 1938.
9. Business Card for W.M. Brittelle of Trost and Trost and W.M. Brittelle, architects and engineers, Albuquerque, n.d..
10 Business Card of A.W. Boehning and R.R. Springman of Boehning & Springman, architects, Albuquerque, n.d..
11 Letter to John Gaw Meem from C.R. Carr, May 10, 1931, regarding the Architects Registration Law.

Background

Chandelier drawing by John Gaw Meem, dated January 17, 1938, Sheet # E, Zimmerman Library.

Beam Designs by Nanelou Blair Byrn, c. 1962, Albuquerque International Airport, Wm. E. Burk, Jr., architect.

new mexico architecture nma

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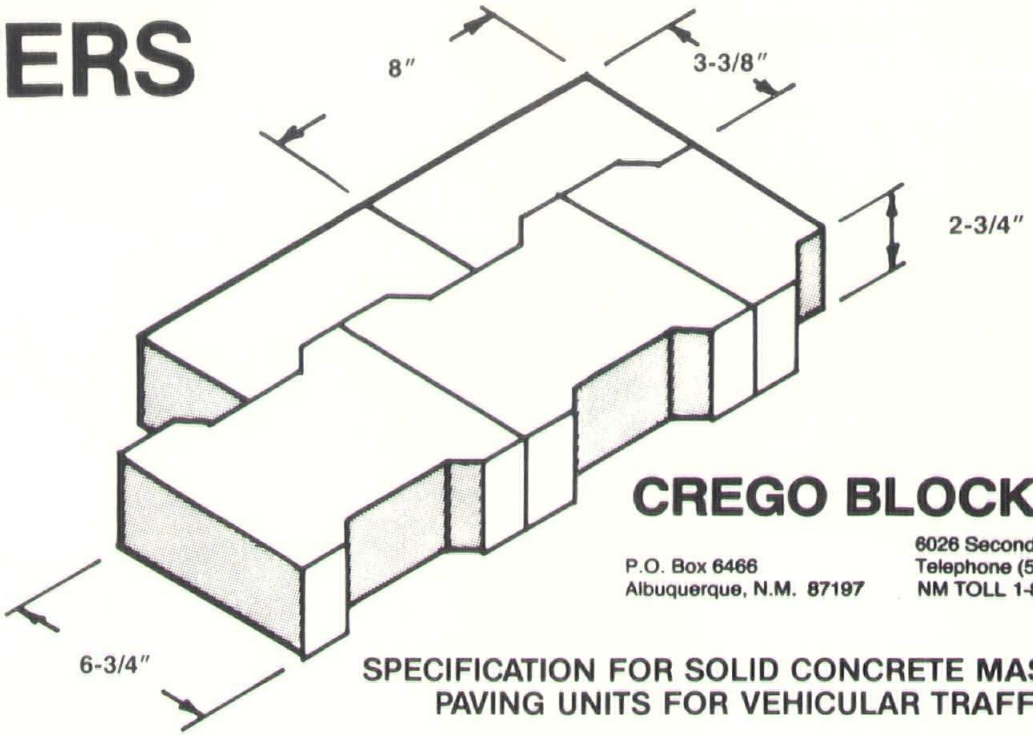
I PAVERS



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1. Unsuitable sub-grade material should be removed and the area compacted.
2. The excavated area should then be backfilled, See Table 1.
3. Place two inches of sand over the sub-grade. Screed until uniformly conforming to grade. Sand should be sharp concrete sand.
4. Place the pavers in the pattern desired as close together as possible such that the spaces of the joints not exceed 1/8".
5. Tamp down and level the pavers with hand tamper or mechanical vibrator until pavers are uniformly level.
6. Fill all voids in the paver joints by sweeping in dry sharp sand.

If necessary, cutting of pavers should be done with a block splitter or a concrete saw to obtain true, even, and undamaged edges.

TABLE 1. Recommended Sub Base Thickness

Application	Thickness of Sub-Base, Inches	
	Well-Drained Dry Areas	Low Wet Areas
LIGHT DUTY: Residential: Driveways Patios Pool Decks Walkways Parking Bicycle Path	0 to 3 inches	4 to 8 inches
MEDIUM DUTY: Sidewalks Shopping Malls Residential Streets Public Parking Bus Stops Service Roads Parking Lots	4 to 6 inches	10 inches
HEAVY DUTY: City Streets Intersections Gas Stations Loading Docks Loading Ramps Industrial Floors Stables	8 inches	12 inches

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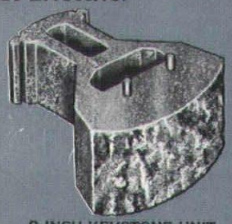

8 INCH KEYSTONE UNIT
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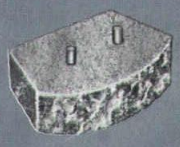
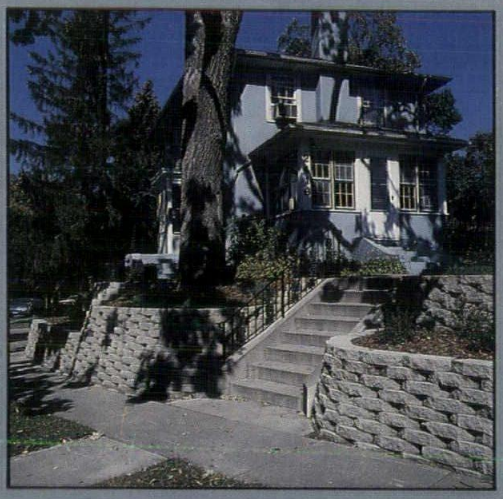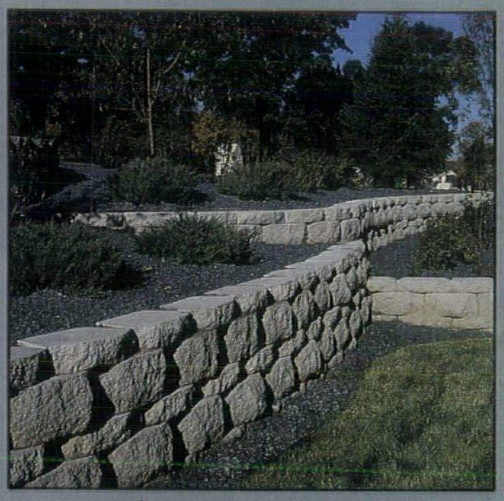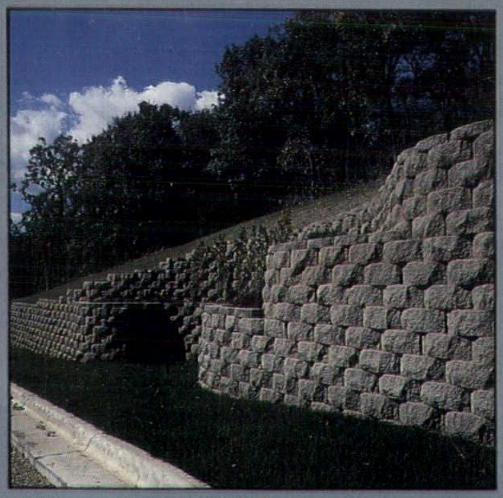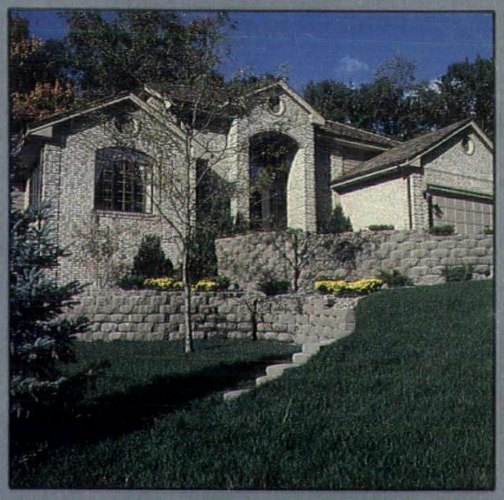
4 INCH KEYSTONE UNIT
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